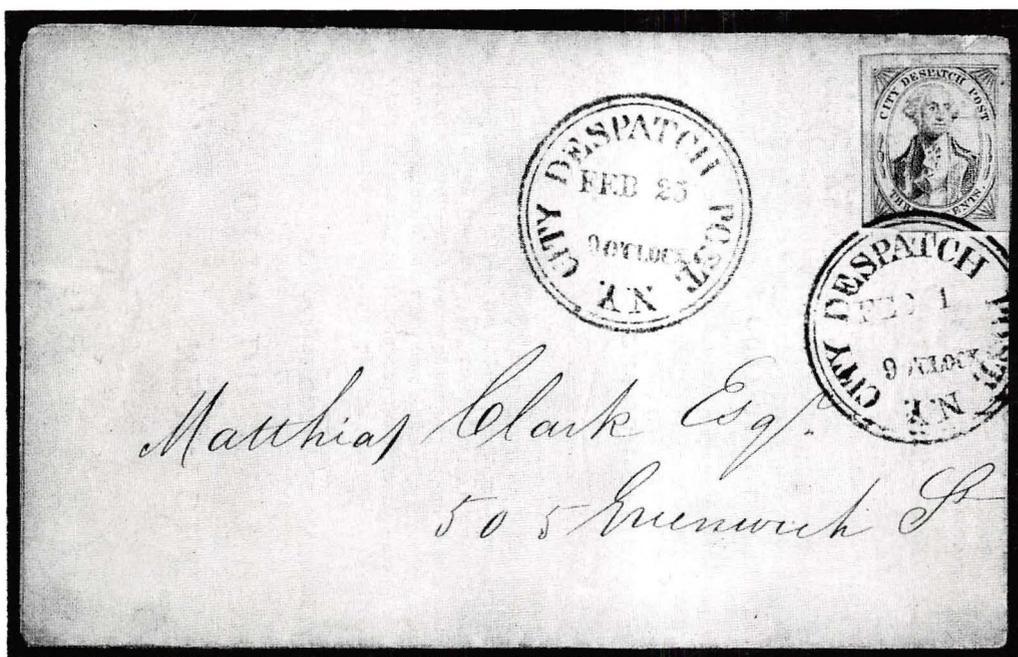


JANUARY 1992

Vol. 2 No. 1

THE PENNY POST

Official Journal Of The Carriers And Locals Society



Legendary First Day Cover of Feb. 1, 1842 bearing the first U.S. stamp.

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SQUIER'S DISPATCH
AND JORDAN'S PENNY POST

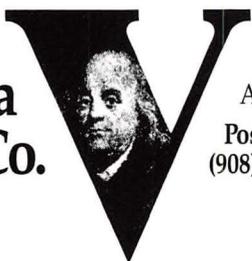
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The Carriers And Locals Society thanks John Reznikoff
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THE PENNY POST



Vol. 2 No. 1

JAN. 1992

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Official Journal Of The Carriers And Locals Society

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FROM THE EDITOR

We launch this inaugural issue of our second year of publication stronger than ever, having dispelled most of the skeptics.

As editor I would like to extend a special welcome to two new advertisers, our sponsor John Reznikoff whose ad graces our patron page, and the venerable Christie's, who have generously taken up residence in our centerspread.

A warm welcome as well to Scott R. Trepel, a philatelic chronicler whose scope ranges across a wide spectrum of the postal universe. Part I of his article on the *Leonard A. Kapiloff Collection of City Despatch Post* covers debuts in this issue.

So you think you know everything there is to know about City Despatch Post, that granddaddy of all Local and Carrier Posts? Scott's commentary opens new windows on the tangled controversies surrounding early usages that continue to puzzle and challenge postal historians.

Our President, Richard Schwartz, meanwhile presents research on one of his hobbyhorses, Hoogs & Madison, a bogus Western post that has kept experts alternately amused and guessing for the last 130 years.

Our other major thrust in this issue is Squier's Dispatch and Jordan's Penny Post, one of my longstanding favorites from the Locals pantheon.

The article I have thrown together conveys information that has been largely omitted from the philatelic literary lexicon.

The bare historical essentials of the post were documented by such stu-

dents as Sandy Arnold in the 1950s. But dates of usage, the sequence of originals and a census of covers as well as full data on forgeries, has not appeared anywhere in print before.

The story behind the article you find on Squier's in this issue had its genesis in a scenario all too familiar to most members of our Society.

Years ago I bought a big holding of what I thought to be original locals from a German exile in Guatemala. My first Squier's emerged. My second batch of Squier's came via a massive lot sold by the widow of a Viennese collector.

It took years of networking by letter and telephone with living legends in the field before I confirmed that all I possessed were forgeries.

And this experience, shared by so many Society members, is why the Squier's article appears in this issue.

Meanwhile, as we look to our second year, I see a need for more members to come forward with articles of short length on a diversity of topics.

Areas I'd love to see members tackle include: Phantoms of philately — bogus posts. New forgery discoveries. More carrier articles. Problems in postal history. Locals undescribed or wrongly depicted in Scott. And studies on the lives and techniques of forgers.

I sincerely hope you all enjoy a happy and prosperous New Year while diligently preparing these articles for *The Penny Post*.

Gordon Stimmell,
Editor

FROM THE PRESIDENT

Don Johnstone, Larry LeBel, Bob Meyersburg, Martin Richardson, and Steve Roth have done our Society proud. Each had entered a Carrier or Local exhibit at SEPAD, the site of our first annual meeting. The score: Meyersburg, a Prix d'honneur; LeBel, a Vermeil; Johnstone, Richardson, and Roth each a Gold.

Tom Allen's exhibit, "Cleveland (to 1868)", while not entered in the Carrier or Local category, nevertheless contained material of special interest to us — Bishop's City Post, Kellogg's, Letter Express and express labels. It received the SEPAD Grand Award, a Gold, and two special citations.

What auspicious circumstances to crown our first meeting!

At that meeting and in the Directors summit after, a number of future projects-to-be were introduced.

The list is formidable, containing a members' mail auction, a members' expertising service, the creation of show awards to encourage and reward exhibits in our collecting spheres, a census of fakes and fantasies, updating Scott's Specialized catalogue if the Scott Publishing Co. is receptive, and possibly updating the ASCC.

Some projects will be initiated this year, others will need to be deferred until adequate financial and manpower resources are at hand.

This year the Society's bylaws will be modified to have Directors and Officers elected by the membership instead of, at present, by existing

Directors.

A Vice President, Steven Roth, has been appointed and Richard Frajola named Advertising Manager; both become Directors ex officio. Donald Johnstone, Robert Kaufmann, and Helen Galatan-Stone were elected Directors of the Class of '94, replacing the expiring terms of the Class of '91, James Czyl, Richard Frajola and Bob Meyersburg.

Members are answering our plea for financial support by contributing beyond the dues structure. We are pleased to express our appreciation and deep thanks to the following Sustaining Members: Joseph F. Antizzo, Dale Brown, Robert F. Lewis, and Steven Roth. As the number of contributors grows we will cite them cumulatively in each issue of the year's journal.

We welcome and thank John Reznikoff as sponsor of this issue of *The Penny Post*. Note his ad on the inside front cover. Twelve years ago John formed University Stamp Company while a pre-law student at Fordham. That venture went so well, he formed Ventura to produce net price catalogs (which I always peruse for their Carrier and Local material). Habits are hard to break — he's now started another company, University Archives, to market manuscripts, documents and autographs. How does he immunize himself from the pressure of these companies? By enthusiastically pursuing the martial art of Kempo Karate.

*Richard Schwartz,
President*

SQUIER'S DISPATCH

AND

JORDAN'S PENNY POST

By Gordon Stimmell

St. Louis, legendary Gateway to the West in the early 1800s, by mid century became one of the crucial crossroads for the westward flow of settlers seeking a better life.

After the Mexican War in 1846, the city grew into a vital trading hub and with the advent of railroads in the 1850s, business really boomed.

Such a climate, where expansion outpaced the services of the federal Post Office, was a perfect catalyst for the rise of private posts.

Indeed, during the early 1850s, as Sandy Arnold pointed out in the *American Philatelist* (Aug. 1956) five such posts briefly rose and fell in this bustling young city.

Three had their genesis as Valentine's posts, and within weeks, when the bloom was off the rose, folded quietly. They were St. Louis Despatch (Scott 42L1) founded by S.T. Denny on Feb. 7 1851; William J. Clark and Charles F. Hall's Express Penny Post (Scott 49L1) launched Feb. 13 the same year; and Smith & Stephens City Delivery (Scott 158L1), a post of which one stamp survives, on an 1857 Valentine cover.

The two remaining pioneer posts were, according to Arnold, carrier U.S. Penny Posts (Scott 8LB1 and 8LB2), which, by checking names on known covers against directory

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CITY LETTER DISPATCH.

ONE CENT.

Morning and Afternoon Deliveries Daily.

ACCOMMODATION BOXES

AT THE MOST PROMINENT LOCALITIES.

LETTERS AND PAPERS INTENDED FOR
 mail promptly delivered at the Post office. Letters, Notes, Papers, Notices, Wedding Cards, Party Invitations, Billets-doux, etc., intended for city circulation, delivered with dispatch, for One Cent each.

Business Circulars sent to us from any part of the Union, delivered according to instructions.

Our boxes are placed at Hotels, Wharves, Boat-stops, and the most prominent corners.

STAMPS for sale at our box stations and office.

Valuable packages or parcels delivered with care and promptness. Charges according to weight, size and distance. Bills intended for collection will receive strict attention.

Terms moderate.

Letters dropped into our boxes for the Post Office, must have, in addition to one of our stamps, the U. S. postage prepaid.

Central Office corner Third and Olive, 3d floor, over Byers' Bookstore.

REFERENTS:

Gleeth & Bro.,	John M. Wimer,
John S. Williams,	Henry Boernstein,
Joseph W. White,	John H. Fisher,
Henry Overstolz,	Gen. N. Ranney.

jys 6 n Wm. S. Stamps jys 6 n

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ONE CENT.

MORNING AND AFTERNOON DELIVERIES DAILY.

ACCOMMODATION BOXES at the most prominent localities.

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Letters, notes, funeral notices, business circulars, wedding cards, party invitations, billets-doux, etc., intended for city circulation, delivered with despatch for one cent each.

Business circulars sent to us from any part of the Union, distributed according to instructions.

Our boxes are placed at hotels, wharves, boat-stops and most prominent corners.

STAMPS for sale at our box stations and office.

Valuable packages or parcels delivered with care and promptness. Charges according to weight, size and distance.

BILLS entrusted FOR COLLECTION will receive strict attention. Terms moderate.

Letters dropped into our boxes for the Post Office must have, in addition to one of our stamps, the United States postage prepaid.

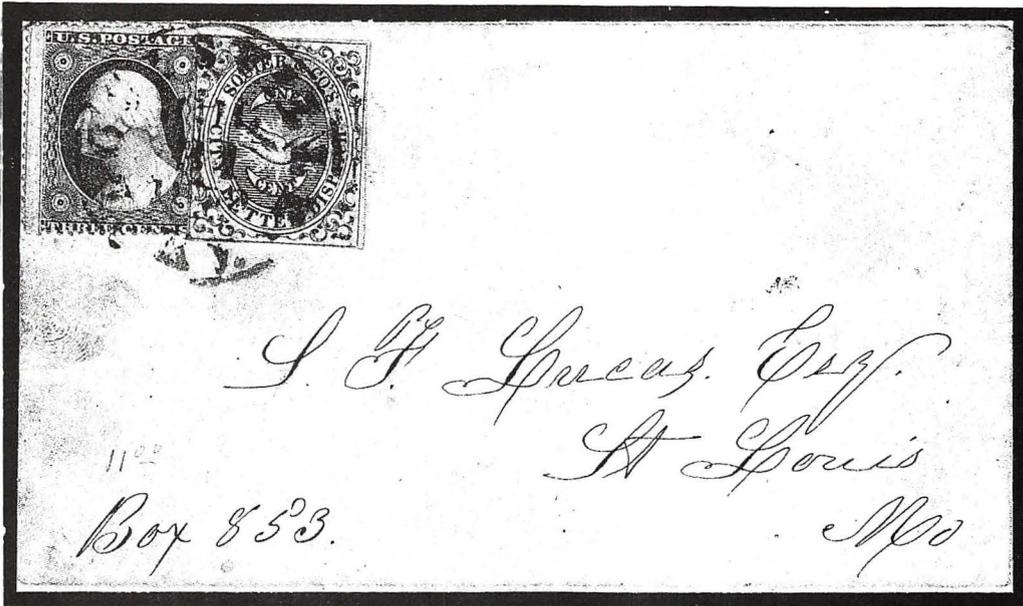
CENTRAL OFFICE, corner Third and Olive, third floor, over Byers' book store.

REFERENTS—Gleith & Bro.; John M. Wimer; John S. Williams; Henry Boernstein; Joseph W. White; John H. Fisher; Henry Overstolz; Gen. N. Ranney; Wm. S. Stamps.

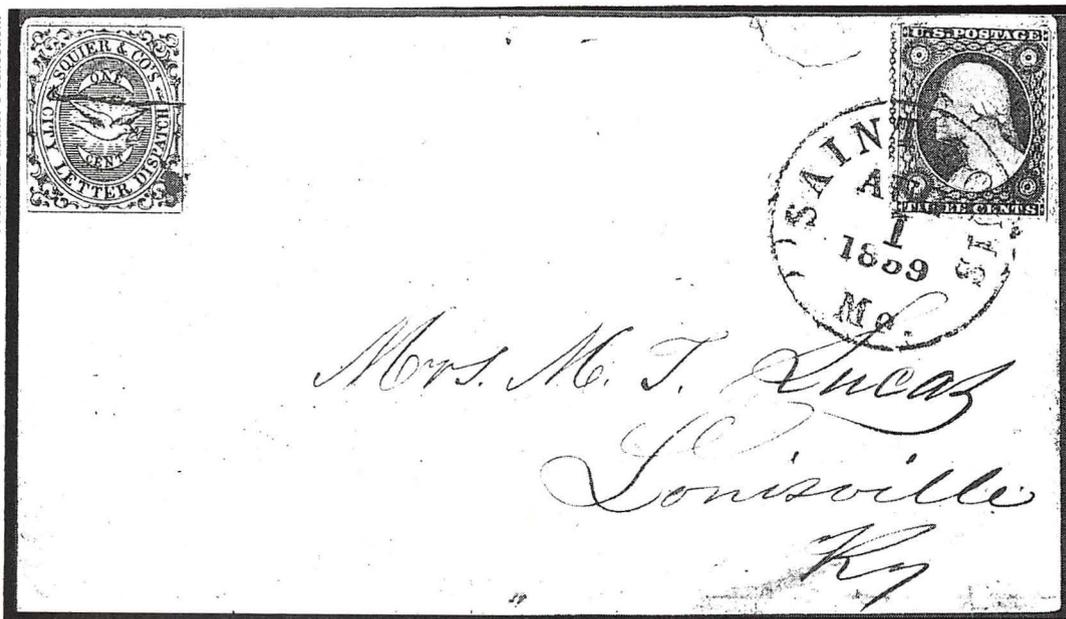
jys 6 n

PROPOSALS FOR ARMY TRANSPORTATION
 Proposals will be received at the Quartermaster, General's Office, until 12 M., on the 1st day of October next.

Squier's Launch: Ads on July 6, 1859 in the Missouri Democrat and Republican.



From The Mails: July 31, 1859 from Louisville to Mr. Lucas in St. Louis.



To The Mails: Aug. 1, 1859 from St. Louis to Mrs. Lucas in Louisville.

addresses, operated at some unknown point between 1852 to 1857.

All stamps issued by these short-lived posts are excessively rare. It was not until 1859 that any private post made a serious bid for the affections of St. Louis citizens.

On July 6, 1859, David M. Squier

placed ads prominently in the Missouri Democrat and Missouri Republican as well as other newspapers announcing his One Cent City Letter Dispatch. The ads all spelled his name incorrectly, as "Squire". Only the German newspaper in St. Louis spelled "Squier" properly.

Squier's central office was located at the corner of Third and Olive "third floor, over Byers' book store" and stamps were placed on sale not only at that office, but at "our box stations" at "hotels, wharf-boats, drug stores and prominent corners."

Squier took pains to add that "letters dropped into our boxes for the Post Office must have, in addition to one of our stamps, the United States postage prepaid." No sense in riling Uncle Sam.

Promising to faithfully deliver "letters, notes, funeral notices, business circulars, wedding cards, party invitations, billet doux, etc. intended for city circulation," the identical ads ran though March 10, 1860.

At some juncture in the spring of 1860, David M. Squier apparently sold his post to John J. Jordan, who is listed in the 1860 St. Louis City Directory as "Jordan & Co., Penny Post Package Express, 33 Olive."

While Jordan shows up in the 1860 directory, Squier's name does not

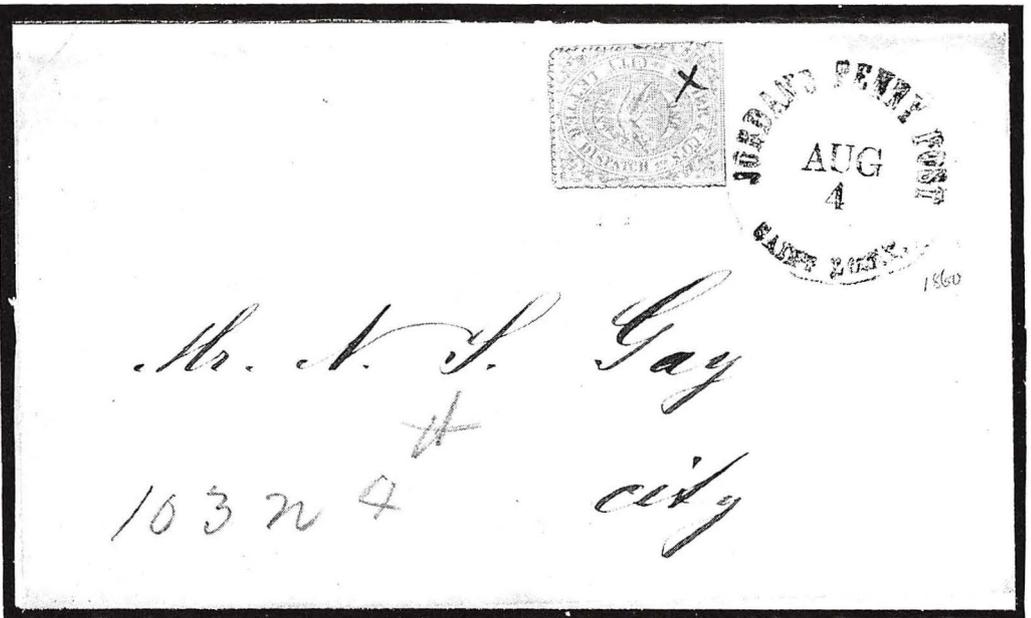
occur in any directory. Squier placed newspaper ads, but Jordan did not, nor is his Package Express listed in the classified section of the 1860 directory.

That the transition of owners was amicable is suggested by Jordan's use of Squier's plates of 132L1 for production of the green and other colors (puce and rose brown) in primitively rouletted form (132L2-3-4).

An examination of surviving covers reveals the bulk of Squier's business took place between mid July 1859 (I have a piece with the local tied and dated as early as July 25, there may be earlier) and September 22.

Usages during this first phase are not limited to mail originating in St. Louis. Two covers survive, from the proven Lucas correspondence, originating in Louisville, Ky. 267 miles away. The stamps are properly tied and indicate prepayment of local postage from the mails once they arrived in St. Louis. What arrangements Squier had in Louisville, if

Photo courtesy The Philatelic Foundation.



Apparent local use rose brown stamp and Jordan Aug.4, 1860 H.S., ex Caspary.



Rare double-tied puce Jordan stamp on outbound cover dated May 9, 1860.

any, remain enigmatic, especially as Lucas family members seem to have been among Squier's best customers.

During the fall and winter of 1859, one cover survives with the local (132L1) tied by an odd handstamp resembling an octagon with a crude shield inside, dated Jan. 12, 1860. If the handstamp is genuine, and past experts of the post have averred it was, it was the only handstamp used by Squier, who usually pen cancelled his stamps with a squiggle.

From Sept. 27, 1859 to March 12, 1860, I have records of only two covers. However, the fact Squier's Dispatch existed during this time is attested by the ongoing publication of Squier's ad until March 10, 1860 and a handful of single stamps with partial dated cancels from the winter months. That Squier's post may have been struggling is pointed to by a lack of covers in existence from the hard winter period.

The first rouletted green stamp (132L4) crops up on a Feb. 20, 1860 cover, so it is possible Squier initiated the rouletting. The first cover

with a rouletted stamp in a different color, rose brown (132L2) is dated March 12, 1860, two days after the last Squier's ad.

The first cover bearing the Jordan handstamp is dated May 9, 1860, and is the earliest cover bearing the puce colored local (132L3). A puce single exists dated March 25. The cover is in the author's collection and is I believe the only instance where both the Jordan handstamp and St. Louis CDS tie the local stamp to cover. Uncle Sam may not have appreciated the tie-in, as it was not repeated.

Occasional letters have been found with no locals on them, but back-stamped with Jordan's handstamp from the summer of 1860.

Surviving Jordan covers indicate his final phase of the post ran from mid March until Sept. 24, 1860. One rose brown single off cover is dated Oct. 1860.

Worth noting is one very late cover, 5 months after all other Jordan covers, dated Feb. 27, 1861, which matches correspondence of a Squier cover dated Aug. 24, 1859.

Neither local is tied. I remain suspicious of Jordan covers not bearing the Jordan handstamp. It is possible a former patron of both posts nostalgically used the local after Jordan's folded. Jordan is not listed, according to Sandy Arnold, in the 1861 directories.

A June 10, 1859 illustrated cover suffers from the opposite problem of the late cover mentioned above, ie., it is too early for the post's documented span of existence. As with all local posts, skilled hands had a go at manufacturing covers for more than a century, and I can only advise caution in purchasing material until you have acquired extensive knowledge on any particular private post.

I'll give the last word to that great student of this post, Arnold, writing in the *American Philatelist* of July, 1956:

"It is surprising this local post could continue in business for any length of time after the Post Office regulation of April 3, 1860 was approved, for the fees were then identical. This act removed the 1 cent drop letter postage on letters that were delivered by carriers, as follows:

"Section 2: On all drop letters delivered within the limits of any city or town by carriers under the authority of the Post Office Department, 1 cent each shall be charged for the receipt and delivery of such letters, and no more."

Obviously Jordan, if briefly, managed to do a better job of handling local delivery of mails in St. Louis, no doubt using the extensive system of boxes and drops that Squier already had in place.

THE ORIGINAL STAMPS

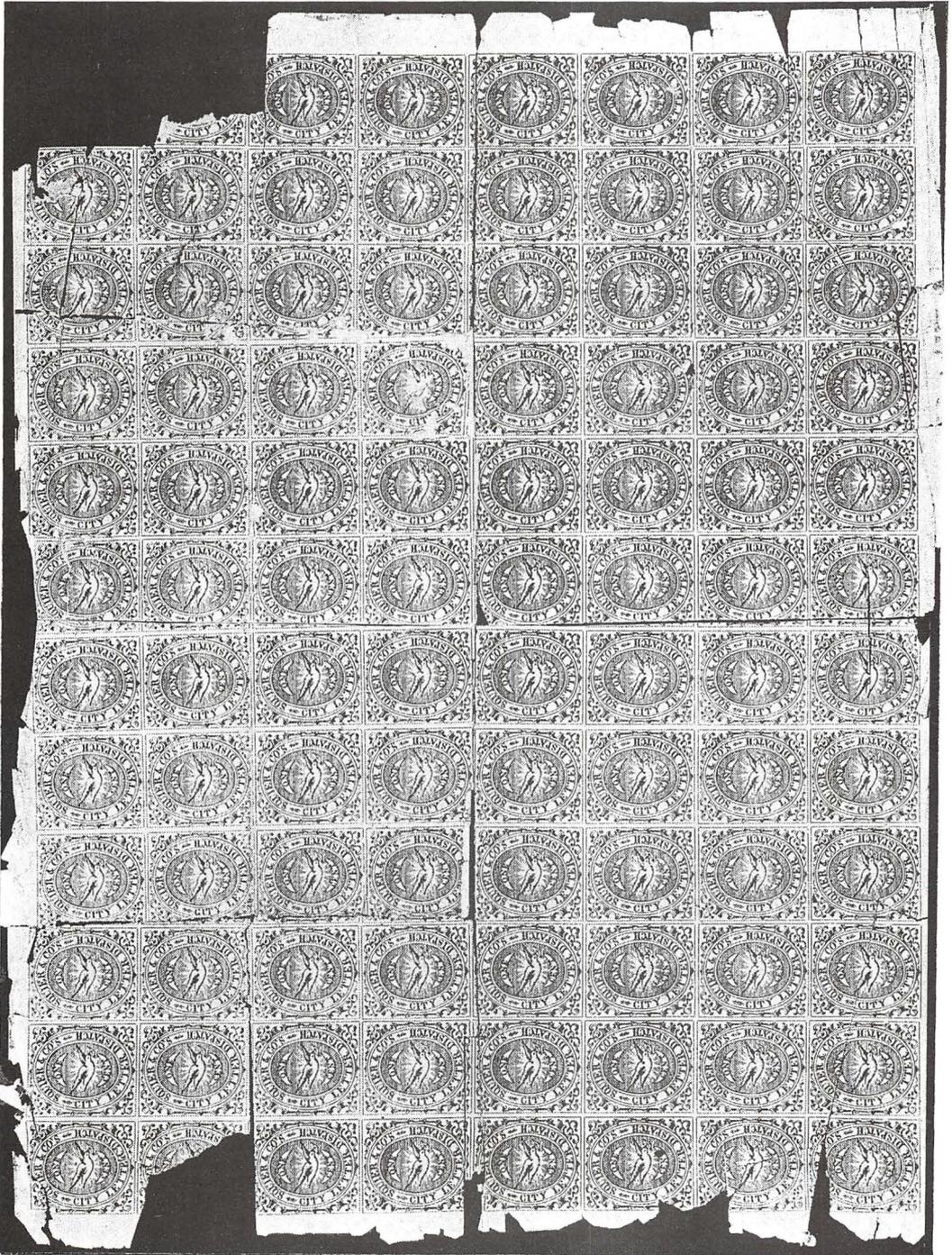
Original Squier's and Jordan's stamps portray a motif that saw widespread use among private posts — the flying dove (or passenger pigeon) bearing an envelope or folded letter in its beak. Speed and individual service was the implicit visual message.

Inside a border of fancy ornaments reminiscent of the U.S. one cent 1851 and 1857 regular postage issues, the central design consists of an oval, the outer rim of which contains the words SQUIER & CO'S above and CITY LETTER DISPATCH below. The horizontally lined inner oval depicts the flying dove and envelope against a white sunburst. Above the dove ONE, and below the dove CENT are inscribed into white crescents. The moon and sun subliminally symbolize day and night service.

As issued by Squier in July 1859, the green stamp was imperforate, printed in large sheets of 96 arranged 12 X 8. One severely thinned and torn sheet survived (apparently originally stuck down to other sheets) in pieces, which were subsequently rearranged and sold as a partial sheet of 70 stamps in Jan. 1989. This in turn has since been redivided and dispersed to collectors in the form of damaged singles and multiples.

Jordan continued to use the same plates, but his stamps are primitively rouletted — a form of true Russian roulette — causing damage to many stamps when they were originally torn apart. The best surviving copies of Jordan's rose brown and puce stamps are found scissor-cut, ignoring the poorly impressed serrations.

Who introduced the roulette idea is



A badly damaged Squier's sheet of 96 stamps which has since been broken up and dispersed.

uncertain, but the rouletted green stamp shows up by February 1860 while Squier was still in charge of the post. The rose brown and puce versions seem to belong to Jordan alone, emerging within days of Squier fading from the scene in March 1860, a month before the U.S. Post Office issued new carrier rate regulations.

What distinguishes originals quickly are four design components:

1. The eye of the dove on originals is a comma, set sideways. On all forgeries the eye is a dot.

2. Forward wingtip of the dove sits slightly above H of DISPATCH.

3. Below CENT on originals are five horizontal lines, while all forgeries have four or fewer lines.

4. The white on the dove's rear wing runs continuously into the white of the dove's body. On all but one forgery, a line cuts off the white



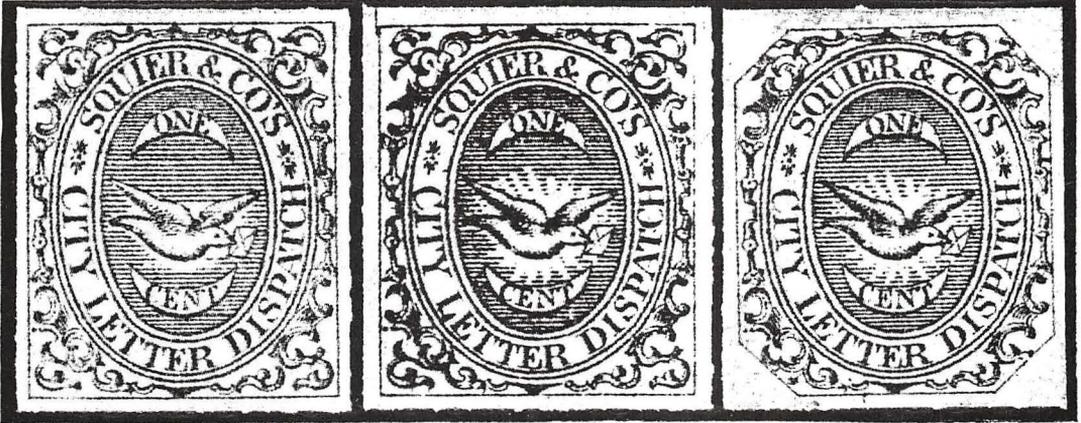
Genuine 132L1
pen-cancelled.

wing from the white on the body.

Other distinguishing marks on originals: R/LETTER has curly tail; TC/DISPATCH is joined by top serif of T; I/DISPATCH is very tall; H/DISPATCH is narrow; N/ONE is wide at top; C/CENT is very small; and the ampersand is badly formed and leans a bit backward.

July 25, 1859
dated example
of 132L1 on
piece signed
Costales. The
author would
appreciate
learning of
any earlier
handstamps
on either
stamps or
on covers.





Forgery A

Forgery B

Forgery C

THE FORGERIES

Squier's design was an enormously popular target for 19th century counterfeiters, aided no doubt by the rarity of genuine stamps. As a result, ten contemporary forgeries were created. The first, by George Hussey emerged barely two years after the post passed into history. Hussey's printer, Thomas Woods prepared three versions from late 1862 for Hussey's philatelic clientele. S.A. Taylor and J.W. Scott manufactured one forgery each. Five other forgeries were produced which so far remain unattributed. Dealers such as A.C. Kline in Philadelphia and others in France no doubt played a major hand, but a comparison horizontally of papers and inks with other local forgeries has not yet definitively yielded clear culprits.

FORGERY A

The first forgery for George Hussey is distinguished by the fact there are no rays behind the flying dove...in short, the sunburst is missing. On all Hussey stamps, the top central ornament forms a blobby

triangle. First printing of 1,000 in green took place Nov. 13, 1862, according to Hussey's Note Book (stamp #36), which adds "In a Prg. by J. Murphy". Six subsequent printings of 1,000 stamps took place, all in green, on Dec. 15, 1862, May 10, 1864, Oct. 18, 1864, Feb. 10 1865, Jan. 5, 1866 and Feb. 16, 1866, for a grand total of 7,000 stamps at a final cost of \$21. This forgery is frequently found in panes of 20 (4x5). Guidelines and margin gutters indicate that 4 such panes constituted a larger sheet of 80 stamps. Two horizontal guidelines crossed the sheet, below the top three rows, and above the bottom three rows in each four-pane of 80. An additional vertical gutter line partitions the outside three vertical stamps in each of the four corners of the big sheet. Occurs in light green and pale yellow green.

FORGERY B

On this version, authorized one month later by Hussey, the sunburst has been thoughtfully supplied behind



Forgery D

Forgery E

Forgery F

the dove. Obviously, a little research on the original stamps supplied the missing link. The design is otherwise identical to Forgery A, with a telltale overextended frame line in the upper left corner of most stamps. Wood's notebook lists two colors (#40 and #41). The dark green and the purplish brown were issued Dec. 15 1862 and May 10, 1864, in printings of 1,000 each time, for a total of 4,000 stamps. However, three other colors exist not noted in the log, in orange brown, reddish orange brown and purple. The latter two colors usually are found cut very close, indicating a separate printing. Sheets of 30 stamps, arranged 6X5 exist with wide gutters (5/16") in the orange brown, purplish brown and three shades of green. Deceptive rouletted versions exist of the purplish brown, or puce color.

FORGERY C

Hussey's third forgery is identical in main design to Forgery B, but the corners are completely cut off diagonally, and a slight redrawing of the former corner ornaments is effected, probably for cosmetic purposes when the new corner frame line was added, making it an octagonal stamp. This Hussey version is given the same numbers as Forgery B

above in Wood's notebook, ie, #40 and #41. A printing in "light color" of 1,000 and in "dark color" of 1,000 is noted for Dec. 10, 1862. Panes of 10 survive, with stamps separated by 1/4" gutters, and it appears these are from similar sheets of 30 (6X5) to Forgery B above. This forgery was issued in light and dark green, purplish brown, as well as the pale orange brown - the prime colors of Forgery B.

FORGERY D

J.W. Scott's forgery is distinguished from all others by its grainy production overall. A frame break occurs on most stamps 3 mm down from the upper right corner. The dove appears to have a blob on the upper part of its beak. The crossbar of A/DISPATC is a dot, while the 2nd E/LETTER is ridiculously wide. Design matches the cut in the Scott 1888 International stamp album, as well as his early catalogues. As usual for Scott creations, two distinctive papers exist: Thinner porous and thicker wove. Three colors, black, green, and purple were produced using both papers. The purple shade comes in pale lilac, vibrant lilac and darker lilac purple. Not believed to have been printed in multiples but it



Forgery G

Forgery H

Forgery J

was reprinted several times. This forgery occasionally shows up fake-cancelled with circular grid of bars.

FORGERY E

S. Allan Taylor's creation is the most primitively designed of all the forgeries, and bears hallmarks of having been inspired late, by Scott's creation. Note similarity of dove, the very italic ampersand and the telescoping letters of LETTER DISPATCH going from large to small and back. Distinguishing marks include blundered lettering and butchered corner ornaments, and missing outlines on the moons around ONE and CENT and around the envelope in the bird's beak. This forgery thus bears hallmarks of haste and incompleteness. Not yet ascribed to any Springer forms, colors encountered so far include green, lilac purple, salmon pink (also on vertical laid), red, and black — all on white papers. Other colors likely exist, but thus far I have found none on colored papers.

FORGERY F

A well-executed forgery distinguished quickly by the closed ornament in the upper left corner and a white notch ascending from the white body of the dove into the area where

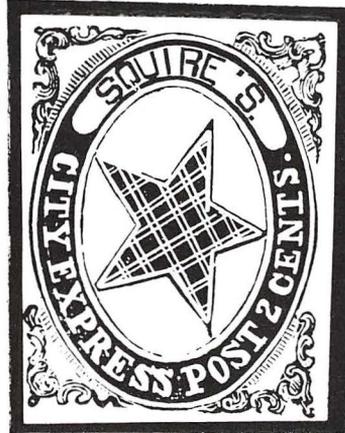
the dove's wings join. As well, there is no apostrophe between CO and S, and CENT has a dot placed in it between the N and T, thus, "CEN.T". Forgery F occurs on thin-nish papers and may be the handiwork of A.C.Kline, but this has never been proven. It was printed singly (or perhaps in widely-spaced pairs), with huge margins surrounding each stamp, likely by the work and turn method. Colors recorded so far include red, brown (shades), green, and brownish orange. Judging by the shades it was printed many times. It is a rather common forgery.

FORGERY G

A fairly uncommon creation which appears inspired by Forgery A, but differs in its long-tailed Q/SQUIER, fine extenders on the ampersand, and 9 rays below the dove, as opposed to the normal 7 rays radiating below the bird. Distinguished quickly from Forgery A by its much smaller ornamental asterisks dividing SQUIER & CO'S above from CITY LETTER DISPATCH below. The design is so finely executed that some of the delicate serifs have separated from the letters to which they belong in the inscription. The only color recorded so far by the author is rose.



Forgery K



Taylor Fantasy



1956 'reprint'.

FORGERY H

Another scarce counterfeit, featuring a fine frame a bit more distant from the main design than other forgeries. The sunburst behind the dove is circular, rather than radiate. Other characteristics: Second T/LETTER much smaller than first T; tail of Q is a dot; no crossbar in H/DISPATCH; overall small inscriptions; two colored dots in the lined background behind the dove, and one dot below the bird over CENT. Printed in closely spaced multiples of unknown disposition. Probably of French origin, judging by printing and paper. Colors encountered so far include peacock blue, orange and green.

FORGERY J

Copied from J.B. Moens *Les Timbres-Poste Illustres* (Brussels, 1864) Plate 30, illustration #25. Distinguishing marks are an extra outside rectangular frame line, a gap or separation between the central bottom ornament and scrolls in the lower right corner; very uneven letters in SQUIER; the word ONE is overlarge; CENT ends with a very small T; and the middle top ornament over the stamp forms a hollow triangle. Believed to exist in proof state

black/white thick, almost card. The Sloane collection has three colors in light shades of green, purple, and red brown.

FORGERY K

Immediately distinguished because of the well-formed letters in the oval panel around the main design, which are much smaller than all other forgeries. The tops and bottoms of SQUIER & CO'S and CITY LETTER DISPATCH are surrounded by white space, rather than contacting the surrounding oval lines. One of the fine horizontal background lines above the bird's forward wing is darker than the rest. Ornaments are simple, but elegant, and actually managed to mirror one another, unlike most of the spurious creations. Quite rare and only encountered thus far in pale purple, almost a mauve color on thin, pelurish paper.

FANTASY

S. Allan Taylor created this using the Squier's name respelled as Squire's. The central design is an oval, with positive letters (SQUIRE'S) and negative letters (CITY EXPRESS POST 2 CENTS) surrounding a skewed 5-point star inked in a plaid design. The outside ornamental

design more resembles Taylor's McIntires City Express Post flag fantasy than Squier's actual stamp. Described in Sherwood Springer's Handbook of North American Cinderella Stamps as occurring in orange, brown black and brown black (pale violet blue) all from Form 18; and pink, violet (cream), brown red (yellow) and brown red (purple) from unidentified forms. I have also seen it in black (blue). Recently discovered to also belong to Form 18 are brown black (green), orange (blue grey) and orange (orange).

MODERN 'REPRINT'

For the 70th annual American Philatelic Society Convention in 1956 at

St. Louis, a special sheet of 80 Squier's stamps — obviously based on the original design, but not plates — was printed on hard white paper by offset printing in four colors. Light orange brown and apple green alternated se-tenant in some sheets, while red and peacock blue alternated se-tenant on the remaining sheets. The stamps were sold at the convention and by mail and used postally on covers from the APS post office at the show, cancelled with a blue circular Jordan's Penny Post Saint Louis cancel dated Sep. 5. The glaring colors and rather blotchy offset printing prevent them from being mistaken for the genuine stamps issued almost a century earlier.

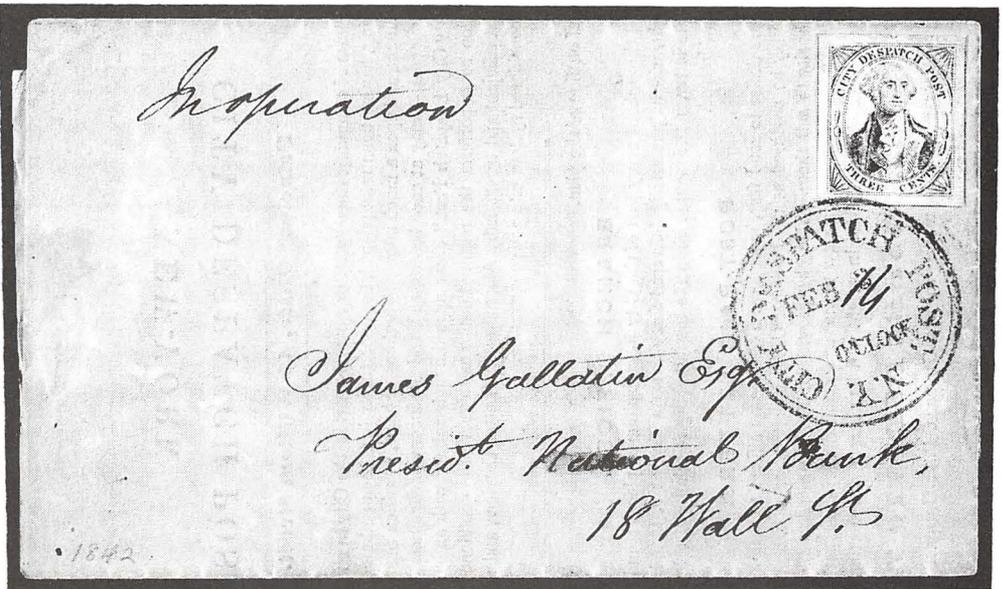
RUNNING CENSUS OF SQUIER'S COVERS

1. July 28, 1859, to Mrs. Clinton Locke, Joliet. Local PC, not tied. 3¢ CDS.
2. FROM LOUISVILLE: July 31, 1859 to S.F. Lucas in St. Louis. 132L1 & 3¢ tied together.
3. Aug. 1, 1859 to Mrs. M.T. Lucas, Louisville. Local tied by PC, 3¢ tied.
4. Aug. 11, 1859, to Mrs. M.T. Lucas, Louisville. Local not tied. 3¢ tied.
5. Aug. 24, 1859 to L. Robinson, Iowa City. 3¢ embossed, local PC, not tied.
6. FROM LOUISVILLE: Sept. 20, 1859 to S.F. Lucas in St. Louis. 132L1 & 3¢ tied together.
7. Sept. 27, 1859 to Olivia Marey, Norton, Mass. Local PC and tied by CDS w/3¢.
8. Unknown date to Gay & Co. Grape Merchants St. Louis. Local PC, not tied. No 3¢ stamp.
9. Jan. 16, 1860 to Lilly A. Nagus, Phila. 3¢ CDS, Local tied by Shield in Octagon.
10. Feb. 20, 1860 to ?, 132L4 green roulette tied with 3¢ 1857 by St. Louis CDS.

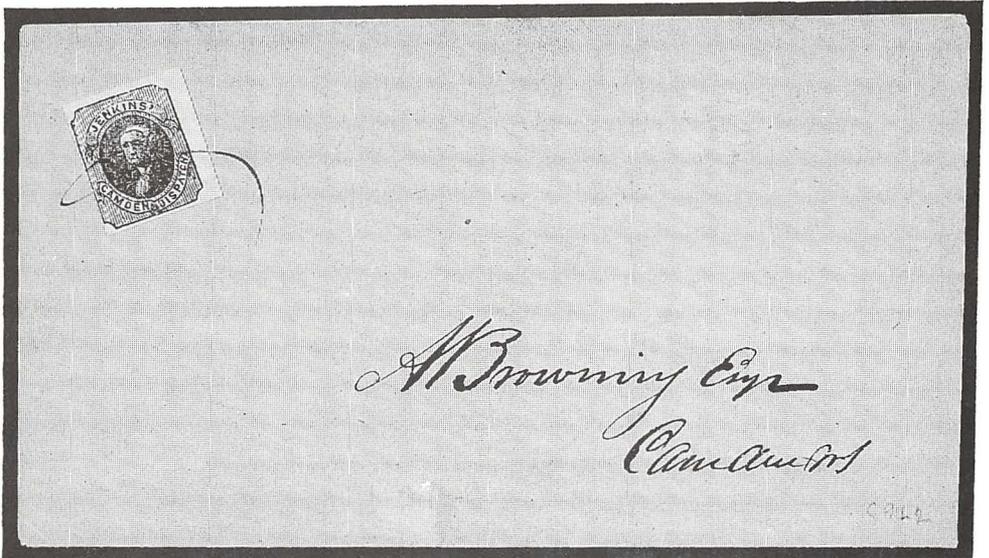
RUNNING CENSUS OF JORDAN'S COVERS

1. Mar.12, 1860 Amanda Lawrence, Owensboro, Ky. 132L2 uncan., untied, No Jordan CDS.
2. May 9, 1860 James & Woolsey, Batavia, N.Y. 132L3 & 3¢ tied w/Jordan and St. Louis CDS.
3. June 15, 1860, to? 132L3 tied by Jordan cancel, 3¢ 1857 tied St. Louis CDS.
4. July 12, 1860 Mrs. Philander Giles, Salina N.Y. 132L4 tied Jordan CDS, 3¢ cut away.
5. Aug. 2, 1860 Jordan CDS on back cover to Ohio. (No local as usual with backstamped).
6. Aug. 4, 1860 to N.F. Gay, city. Small pen cross cancel on 132L2, Jordan CDS beside local.
7. Sept. 24, 1860 to Louis Fug. 132L2/3/4? tied by Jordan CDS, 3¢ cut away.
8. Unknown date, to D. D. Lewiston? St. Louis, 132L2 tied w/blue box PAID. No Jordan cancel.
9. Feb. 27, 1861 to L. Robinson, Iowa City 132L2 uncanceled, untied on 3¢ embossed. No Jordan cancel. Used after post folded? Same stationery and handwriting as Aug. 24, 1859 cover above.

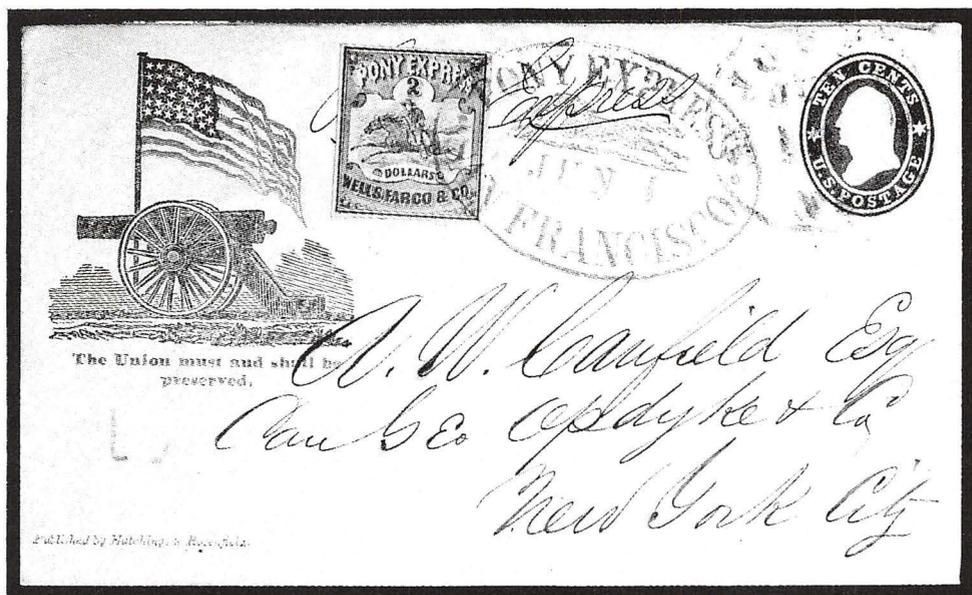
This is a record of all covers encountered, including a few whose authenticity is dubious. In no way should this listing be interpreted as endorsement of validity or genuine usage.



City Despatch Post, New York, N.Y., 3c Black on grayish (40L1)
 Sold September 25, 1991
 Estimate: \$10,000-15,000
 Realized: \$28,600



Jenkin's Camden Despatch, Camden, N.J. (1c) Black on Yellow (89L2) (The Penny Post, Vol.1, No.1, Page 6)
 Sold September 25, 1991
 Estimate: \$3,000-4,000
 Realized: \$4,950



Wells, Fargo and Co., \$2.00 Red (143L1) with Blue oval "Running Pony"
 Sold October 29, 1991
 Estimate: \$80,000-100,000
 Realized: \$99,000

Christie's Robson Lowe frequently offers outstanding Locals and Carriers. Our knowledge, experience and expertise help bring together our consignors and our wide range of nationally and internationally based buyers.

We are now accepting consignments for our 1992 sales. If you would like to discuss a consignment, or any other aspect of the sales, please call Tor Bjork, Elizabeth Pope, Robert Scott or Scott Trepel in our New York office.



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 New York, N.Y. 10022
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 Fax: 212/750-1602

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CITY DESPATCH POST

The Dr. Leonard A. Kapiloff Collection
Part I: The Commencement Of Operations

A Commentary
By Scott R. Trepel

The second postal entity in the world to issue adhesive postage stamps after Great Britain's 1840 Penny Black and Two-Penny Blue was not a country, but the private City Despatch Post of New York City.

The Post was the brainchild of an Englishman named Henry Thomas Windsor, and was operated by Alexander M. Greig, an American businessman. Modeled on Rowland Hill's Penny Post, the City Despatch Post was inaugurated on Feb. 1, 1842, and is thought to have commenced mail deliveries on Feb. 7, 1842, based on the statements made by the proprietors in an advertisement published in *The New York Herald* of the same date (*Pat Paragraphs* reprint, Elliott Perry, p. 396).

When the U.S. Post Office Department acquired the City Despatch Post six months later, turning it into an official U.S. carrier, the stamps printed by Greig and the later printings under U.S. authority became the first adhesive stamps issued by the U.S. government. Therefore, from an historical viewpoint, and despite the distinction given to the 1847 Five and Ten-Cent Issue, these stamps printed by Rawdon, Wright & Hatch mark the origin of postage issues in America.

The largest and most accomplished collection of the City Despatch Post

stamps and covers belongs to Dr. Leonard A. Kapiloff. A dentist by training, Dr. Kapiloff has not filled a tooth for many years, pursuing instead a successful real estate business in the suburbs of Washington, D.C. and a newspaper publishing enterprise that now includes *The Jewish Week*.

When "Doc" smiles and greets you, he always offers a warm handshake and makes you feel like the one person he has been waiting to see among the hundreds he works with every day. Dr. Kapiloff is an active philanthropist, contributing generously to Jewish charities. He has collected stamps since childhood, but spent most of his collecting life in relative seclusion from the philatelic limelight. He emerged from obscurity during the 1980s when he exhibited his 1847 Issue covers and captured the Grand Award at Aripex on his first time out. From there he went on to exhibit internationally and eventually expanded his collection to include the 1851-57 Issues on cover. It was during this time that the two great forces behind collecting, desire and opportunity, met to enable him to choose a new direction for the collection.

The 1847 stamps are the reputed No. 1 and No. 2 of U.S. philately. However, as proper history warrants, the title actually belongs to the City

Despatch Post stamps of 1842. The genesis of government postage stamps was developed further by the experimental use of the 1845 New York City postmaster's provisional stamp from other post offices on letters bound for N.Y.C. The success of adhesive stamps on this trial basis led to the 1847 Issue. Dr. Kapiloff was intrigued by the notion of creating a collection of "real" No. 1's, at a time when a plethora of material became available. This intellectual curiosity, combined with the availability of material and funds, culminated in a collecting spree that has produced what many consider to be the finest collection of 1842-45 Issues ever assembled.

The purpose of this commentary is to convey the significance of this collection by describing its contents and how this material relates to the history of the City Despatch Post. Other than expressing views on a few of the controversial issues surrounding the City Despatch Post's history, the author offers no original research, nor does he profess to be an expert on the subject.

The only "qualifications" for authoring this article are a fascination with the subject and familiarity with the collection. The scope of this article will be confined to Dr. Kapiloff's City Despatch Post section, excluding the 1845 New York provisionals. For readers interested in the provisionals, the author recommends the recently released book, *The New York Postmaster's Provisional*, by Stanley M. Piller (published by Robert G. Kaufmann Publishing Co.). This book is largely based on Dr. Kapiloff's collection and gives thorough treatment of the subject.

One last word of introduction: Dr. Kapiloff has a profound knowledge and appreciation of stamps and

covers, but is a relative newcomer to the essentials of security. This author remembers being introduced to the volume of City Despatch material that Dr. Kapiloff acquired years ago. During a visit to his home, he mentioned owning this collection and volunteered to show it to me if he could find it. He rummaged through papers and then reached to a spot under the television set where old newspapers and back issues of *TV Guide* are tossed. Out from under the heap came a Godden album containing an exceptionally fine collection of City Despatch Post stamps and covers, which forms the nucleus of the collection presented in this article. Since that time, Dr. Kapiloff has been persuaded to keep his material mounted and safely stored in a bank vault, a condition of collecting this author finds much less charming, but certainly more comforting.

CITY DESPATCH POST AS LOCAL POST — THE FIRST TWO WEEKS

The question of exactly when Greig's City Despatch Post began delivering letters has never been satisfactorily answered. It is known that on Feb. 1, 1842, the post was officially opened for business. Greig's statement to this effect was contained in a letter written by him and William Seymour to the New York Postmaster on Nov. 19, 1842, which states:

On the 1st of February, of this year, the late 'City Despatch Post' went into operation under the superintendence of Alexander M. Greig and continued to be conducted by him till 15th August following... On the 16th August it became the property of this Department.

NEW-YORK CITY DESPATCH POST.

Principal Office, 46 William Street.

THE necessity of a medium of communication by letter from one part of the City to another, being universally admitted, and the Penny Post, lately existing, having been relinquished, the opportunity has been embraced to re-organize it under an entirely new proprietary and management, and upon a much more comprehensive basis, by which DESPATCH, PUNCTUALITY, and SECURITY, — those essential elements of success, — may at once be attained, and the inconvenience now experienced be entirely removed.

The Proprietors of the "City Despatch Post" enter upon the undertaking with an earnest impression of its responsibilities, and with a full determination so to perform the required duties as to merit the confidence and support of their fellow-citizens. They have engaged the most efficient and trustworthy Assistants and Letter Carriers, and no expense will be spared to bring the whole advantage of a well-considered system into active operation.

The following is a brief outline of the plan.

BRANCH OFFICES.

Letter Boxes are placed throughout every part of the City in conspicuous places; and all letters deposited therein, not exceeding two ounces in weight, will be punctually delivered three times a day, at 9, 1, and 4 o'clock, at three cents each: option being given, either to free the letter, in the manner shown in the following regulations, or leave the postage to be collected of the party to whom the letter is addressed.

POST-PAID LETTERS.

Letters which the writers desire to send free, must have a free stamp affixed to them. An ornamental stamp has been prepared for this purpose, and may be procured at the Principal Office as above, or at those stores which will be advertised in the daily papers as having authority to sell them. The charge will be 36 cents per dozen, or \$2 50 per hundred: the reduction of price for the larger quantity being made with a view to the accommodation of those parties sending a considerable number of circulars, accounts, &c. Parcels not exceeding 1 lb. in weight will be charged a proportionate rate.

➔ NO MONEY MUST BE PUT INTO THE BOXES.

ALL LETTERS INTENDED TO BE SENT FORWARD TO THE GENERAL POST-OFFICE FOR THE INLAND MAILS, MUST HAVE A FREE STAMP AFFIXED TO THEM.

LETTERS AND NEWSPAPERS ADDRESSED TO THE EDITORS OF THE PUBLIC PRESS, WILL BE DELIVERED FREE.

UNPAID LETTERS.

Letters not having a free stamp, will be charged three cents, payable by the party to whom they are addressed, on delivery.

REGISTRY AND DESPATCH.

A Registry will be kept for Letters which it may be wished to place under special charge. Free stamps must be affixed to such Letters for the ordinary postage, and three cents additional be paid, (or an additional free stamp be affixed,) for the Registration: but all such Letters must be specially deposited at the Principal Office.

A special "Despatch" will be expedited with any Letter or Packet, not exceeding one pound in weight, (to an address within the limits,) at 12½ cents a mile, upon application at the Principal Office.

The advantages offered by this undertaking are,

FIRST. The secure and prompt transmission of all Registered Letters containing any special notice or matter by which means legal evidence may be obtained of the due delivery of the same; and the immediate despatch of any letter or small package requiring instant delivery.

SECONDLY. The certain and expeditious delivery of MERCANTILE LETTERS and CIRCULARS, of INVITATIONS and REPLIES, (either under free stamp or unpaid,) and every description of COMMERCIAL, PROFESSIONAL, and SOCIAL Correspondence; thus bringing the most distant parts of the City in effect near to each other, and providing the means of constant intercourse at a very moderate charge.

STRONGLY RECOMMENDED BY

Messrs. PRIME, WARD & KING,
Provided it does not infringe the Post-Office Act.

J. W. & R. LEAVITT.
MOSES TAYLOR.
J. PRESCOTT HALL.
E. K. COLLINS & Co.
HALL BROTHERS.
W. G. BULL & Co.
AUSTEN, WILMERDING & Co.
BROWN, BROTHERS & Co.

Messrs. GOODHUE & Co.
JAMES Mc CALL & Co.
JNO. J. PALMER,
President Merchants' Bank.
JNO. HAGGERTY & SONS.
CRIPPS & Co.
SMITH, THURGAR & Co.
WADSWORTH & SMITH.
ADAMS, PETRIE & Co.
D. C. & W. PELL & Co.
W. C. PICKERSGILL & Co.

ALEXANDER M. GREIG, AGENT.

Messrs. JOHN J. AUDUBON, F. R. S. S.
of London and Edinburgh, &c. &c.
L. M. HOFFMAN & Co.
W. F. & F. C. HAVEMEYER, JR.
BELKNAP & DURFEE.
WARREN & BRINTNALL.
E. D. MORGAN.
MORRIS EARLE.
YOUNGS, RITTER & Co.
JOHN JOHNSON'S SON.
SPOFFORD, TILESTON & Co.

➔ The Limits of the Despatch Post will extend to Twenty-First-street.

Figure 1. Greig's circular announcing formation of the post.

The first week of the post's life seems, however, to have been exclusively devoted to distributing printed circulars announcing its formation and describing its services, as well as listing patrons already enlisted (a reproduction of the Greig announcement is shown in Figure 1.) Donald S. Patton in *Private Local Posts Of The United States*, states unequivocally, "During the first week of its existence the Post only delivered copies of its printed circular to prospective patrons, some with and some without the adhesive stamp."

Patton's statement is corroborated by Grieg's advertisement (*ibid.* Perry) declaring the post operational on Feb. 7, 1842. Very few first-week usages have survived to provide sufficient evidence proving or disproving this assumption. None of these is contained in the Kapiloff collection, but considering their significance in the history of the post, the author will discuss each one of the four known to him.

The best known of the four City Despatch Post first-week usages is the printed circular (as shown in Figure 1) addressed to Matthias Clark with the 3¢ stamp tied by the red type I circular datestamp dated "Feb 1/9 O'Clock", the first day of issue (shown in Figure 2). There is a second strike of the circular datestamp dated "Feb 25/9 O'Clock," which has led some students to speculate that certain letters, this among them, could not be delivered until much later than Feb. 1. This "first day cover of the first United States stamp" was part of the Caspary collection and then became the crown piece of the Hon. J. William Midden-dorf, II collection that was dispersed by Richard C. Frajola through a published net price catalogue in 1990. It was priced at \$75,000 in the offering and is reported to have sold at that figure, but not to Dr. Kapiloff.

The next first-week date recorded is the circular addressed to Stephen Hale with the 3¢ stamp tied by the

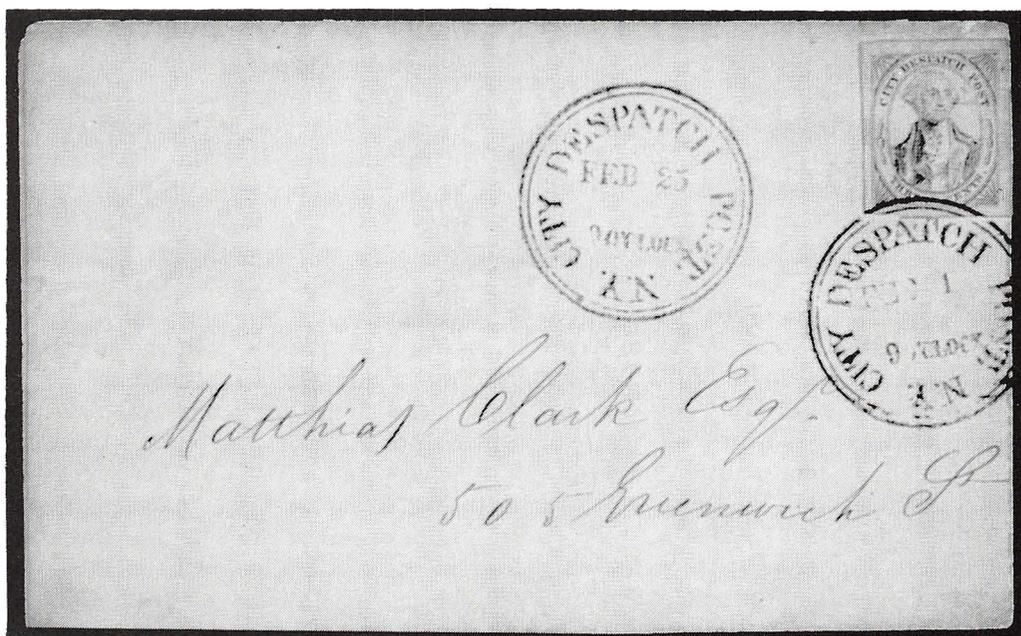


Figure 2. The famous 'first day cover' of the first U.S. stamp.

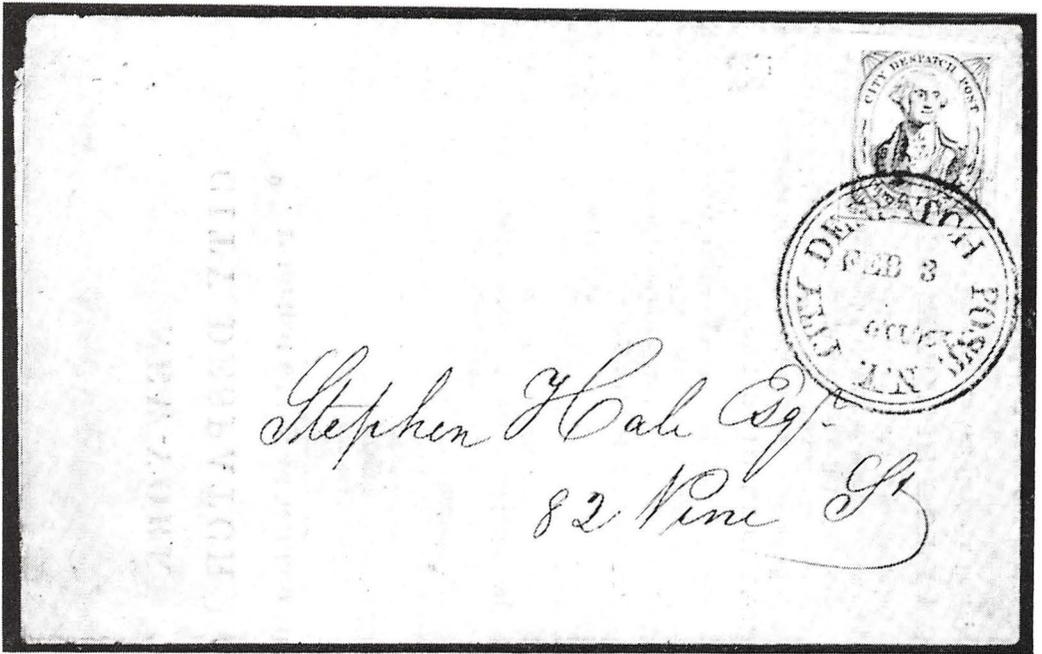


Figure 3. The Hale cover, containing a circular, dated Feb. 3.

red type I circular datestamp dated "Feb 3/(no time indicated) O'Clock." Shown as Figure 3, this circular was part of the Stephen Brown and Katherine Matthies collections, the latter sold by Robert A. Siegel on May 20-21, 1969.

Another Feb. 3 date we have is a printed circular addressed to James Gallatin, President of The National Bank, with the 3¢ stamp tied by the red type I circular datestamp (shown in Figure 4). The handstamped date "Feb 3/(no time indicated) O'Clock" has been altered in manuscript and the words "In Operation" are written by the sender in the upper left corner. There is some debate over exactly how the date was altered. The truth, if it can ever be learned, could tell us more about the beginning week of the City Despatch Post. A full explanation follows.

In the Middendorf net price sale catalogue and in Christie's Sept. 25 auction catalogue, the date is described as having been changed

from "Feb 3" to "Feb 14" based on its appearance (see enlargement in Figure 4a). However, the author concurs with the description given by John A. Fox in his catalogue of the Frank A. Hollowbush collection (Part II, Jan. 4-5, 1966): the "Feb 3" date has been changed by crossing out the "3" with a penstroke, then adding a numeral "4" just to the lower right.

This debate over the date, Feb. 4 or 14, may never be resolved, but the two Feb. 3 datestamped circulars establish two significant facts: first, that on Feb. 3, 1842, the post was datestamping circulars for distribution; and, second, that the time slug was not inserted into the datestamp.

The first fact helps establish the authenticity of the Feb. 1 first day cover and offers further evidence that Greig at least *intended* to distribute circulars during the first week of operation, and, in this case of the ex-Matthies circular, there is nothing to suggest Greig did not deliver that circular on Feb. 3.

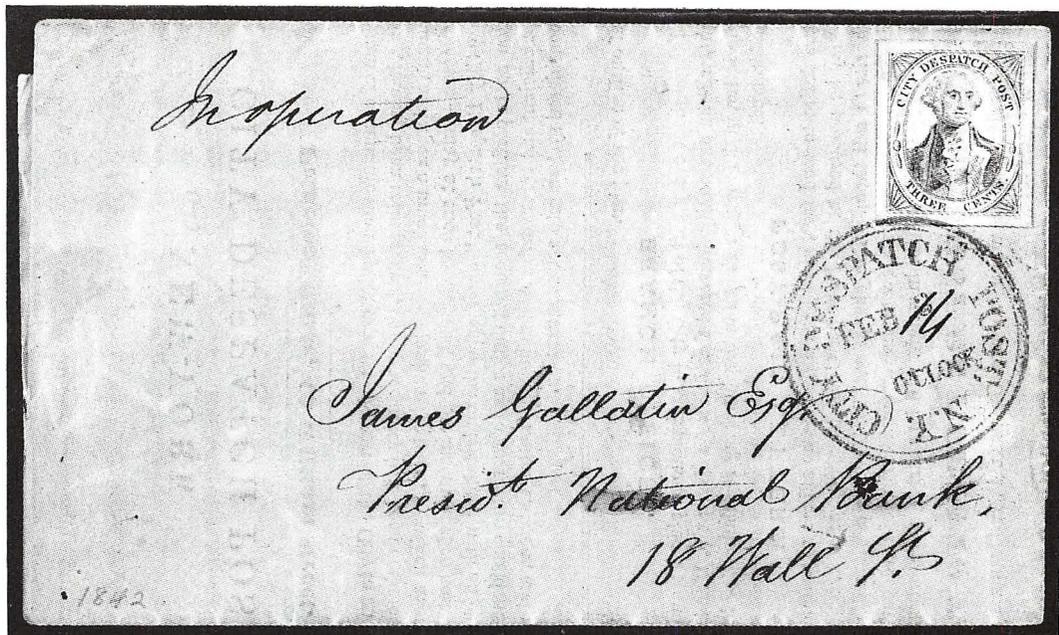
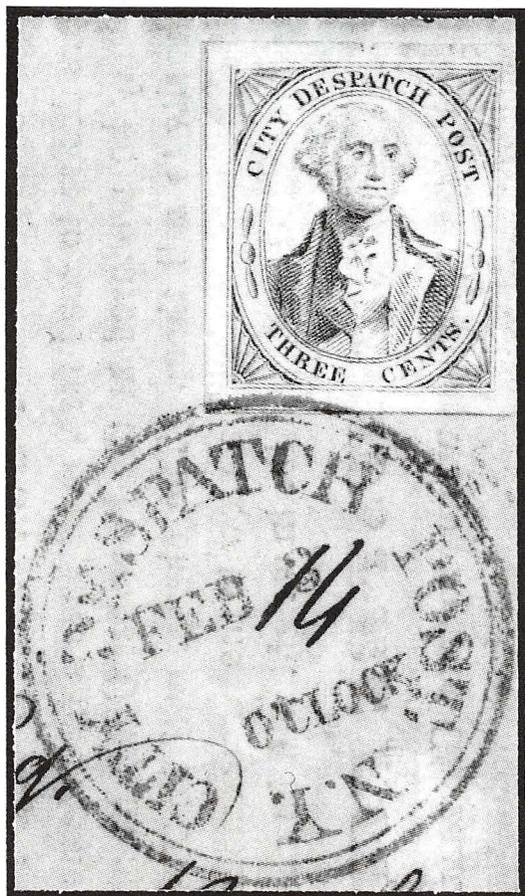


Figure 4 (and 4a below): The mysterious amended datestamp cover.



The second fact, the absence of a time slug, suggests that the post treated the circular distribution as a function that was independent of its mail delivery service. Surviving covers show that Greig was careful to time-stamp every letter, sometimes with two different times when the first delivery could not be made. Recognizing that fast delivery was an advertised advantage of the post, the absence of the time slug on circulars sent out by the post means that Greig did not feel it was necessary to account to himself for the mailing of circulars. In fact, the circulars might well have been addressed and date-stamped in advance of the expectation of actually delivering them, which would explain the two dates of the first day cover and the date change on the ex-Middendorf Feb. 3 circular. Curiously, the Feb. 1 first day circular is time-stamped "9 O'Clock." Greig might have started out using the time slug and then curtailed its use shortly thereafter.

There are some students of the City Despatch Post, however, who claim that *nothing* was delivered by the post until Feb. 14, Valentine's Day. They cite Greig's advertisement in the Feb. 16, 1842 edition of *The Herald*, which states:

The proprietors, while thanking the public sincerely for the distinguished support already given to the Post, request their friends will extend to them a little indulgence for any irregularity on Valentine's Day: the enormous influx of Letters, having rendered it an utter impossibility to maintain perfect order upon that occasion, notwithstanding ten additional carriers were on duty. The arrangements now made, however, will prevent a recurrence of delay, under any circumstances.

The "Valentine's Day" school of thought interprets this advertisement and the surviving covers — particularly the circular marked "In operation" — as meaning that the City Despatch Post commenced operations on Feb. 14, 1842, and not before. Richard Frajola, in describing the Feb. 3 circular (giving the date change as Feb. "14") in the Midden-dorf catalog, makes the statement "an important usage *at commencement of operations.*" (author's italics). In subsequent conversations, he has confirmed his belief that the City Despatch Post never started delivering mail until Feb. 14, and then under a barrage of Valentine's Day



Figure 5. Piece dated Feb. 4.

mail, which delayed mail delivery even more.

This author reads the lines of Greig's advertisement quite differently. By claiming that "ten additional carriers were on duty," Greig is saying that prior to Feb. 14, there was a regular group of carriers on duty. If there were not, then to what would the ten Valentine's Day carriers be added?

The fourth first-week usage and a Feb. 11, 1842 cover in the Kapiloff collection add more weight to Patton's claim that the first week was devoted to circular distribution and the delivery of patrons' letters commenced on Feb. 7, as announced by Greig himself.

Shown as Figure 5 is a small piece

torn from the printed circular with the 3¢ stamp tied by the red type I circular datestamp dated "Feb 4/(no time indicated) O'Clock." The vertical bar just after the "b" of "Feb." is a space slug that has crept up during use and left an impression. This piece was part of the Frank G. Back stock and was sold by Christie's on Sept. 11-12, 1991. It is difficult to offer this piece as conclusive evidence that circulars were mailed and delivered during the first week, because without the rest of the circular, the possibility of a second datestamp having been applied cannot be eliminated. However, the existence of this dated piece in its present form strongly, if not conclusively, supports Patton's statements. If accepted as a Feb. 4 *delivery date*, it also validates

the date change on the Feb. 3 circular to Feb. "4."

Finally, returning to Dr. Kapiloff's collection, there is a folded letter datelined at Boston on Feb. 9, 1842, which was carried outside the mails to New York City and handed over to the City Despatch Post (shown as Figure 6). The red type I circular datestamp is dated "Feb 11/9 O'Clock" and proves that the City Despatch Post was up and running as early as Feb. 11. The author knows of no earlier date on patron mail, but viewing all of the evidence at hand, it seems likely that mail was indeed carried beginning on Feb. 7, 1842, and surviving examples dated between Feb. 7 and 11 may still be discovered.

(To be continued).

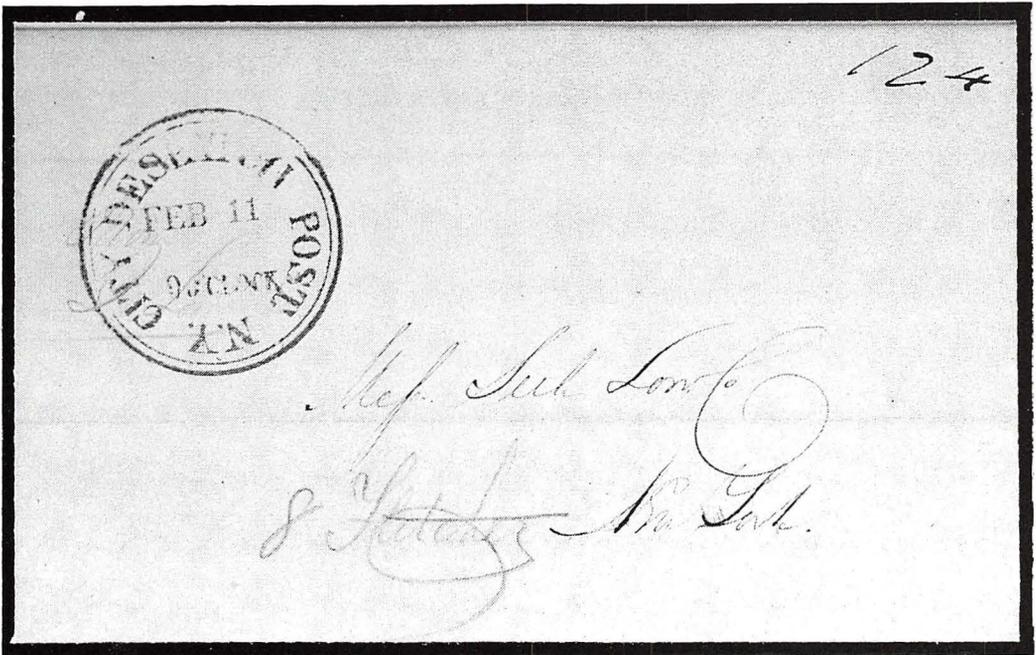


Figure 6. Earliest patron mail dated Feb. 11 from the Kapiloff Collection.

HOOGS & MADISON

DISPATCH POST

By Richard Schwartz

As a collector, I've long been attracted to brazen frauds. The more outrageous, the greater my awe and wonder at the imagination — and ignorance — demonstrated by its creator. I was therefore delighted to acquire, in an act of lunacy, a fraudulent cover in a recent Christie's sale. The cover, with its catalogue description, are depicted in **Figure 1**.

Its appeal to me was heightened by my already owning two single examples of the Hoogs & Madison adhesive, ex Elliott Perry, **Figure 2**.

Both stamps were illustrated in chapter 59 of Patton's series in *The Philatelist*, May 1963, page 186, where one was described as an uncatalogued stamp of the California City Letter Express Co. and the other as a "passable forgery." Close examination however shows that the second was printed from the same cliché or an electro of it and is therefore also "original". The "originals" however, are original frauds.

To date I have recorded 13 examples of the Hoogs & Madison stamp, nine of which I have been able to

examine. Two I own, ex Perry; two were courtesy of Richard Frajola and came from his holdings of the George Sloane reference library. Sloane had noted them "believed to be bogus".

Five are in the Philatelic Foundation's reference collection, unlabelled as to whether genuine or fraudulent. In addition, Richard Frajola has described to me a much damaged vertical pair he recently discovered in a German collection of reprints, fakes and phantasies. The pair has now joined his Sloane copies.

Lastly, two examples are in the Tapling Collection of the British Library. I had examined them some years ago but have mislaid my notes as to color and paper. I do recall that both were uncanceled in blue and marked "bogus".

All the stamps are typographed, some showing poor press makeready and uneven ink acceptance. Seven of the stamps are cancelled with a 29mm bold double circle handstamp reading HOOGS & MADISON DISPATCH PAID in sans serif letters. Colors, papers, and cancels are:

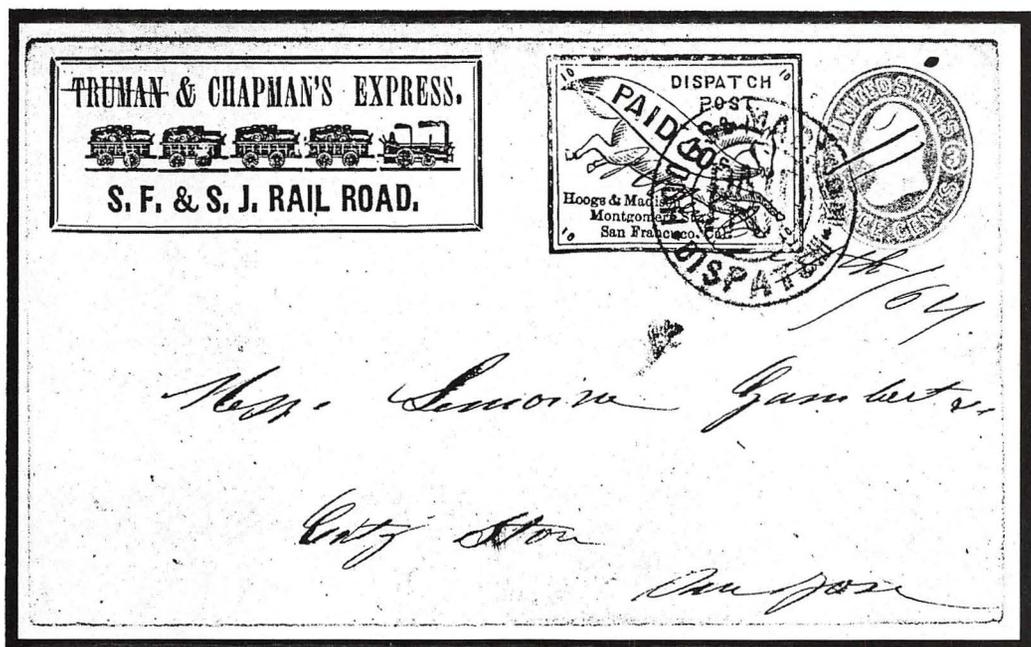


Figure 1: Hoogs & Madison. Black impression on a buff entire, U35. The manuscript endorsement reads November 24th 1864. Ex Polland.

•1192 Hoogs & Madison Dispatch Post, San Francisco, Paid 10c. frank (Haller FH12), printed local express company frank in a double-line box with a fancy horse and ribbon design, used on 3c Pink on buff entire (U35, not listed by Haller on this envelope), pen-cancelled and ms. dated Nov. 24, 1864, also clear double-circle 'Hoogs & Madison Dispatch, Paid' express company handstamp, used with Truman & Chapman's Express. S.F. & S.(an) J.(ose) Rail Road printed frank (Haller FT12, type 1a), in double-line box with illustration of railroad cars, to San Jose Cal., quite fresh and very fine, very scarce, this combination possibly the only one recorded, little is known about Hoogs, which was a real estate firm during the 1860s, partially illustrated in Nathan where is mistaken for a label, ex Polland est. \$1,000-1,500

STAMP NO.	COLOR	PAPER	CANCEL	OWNER
1	Red	White pelure	(None)	Frajola, ex Sloane
2	Blue	Cream diag. laid	Orange	Frajola, ex Sloane
3	Blue	White pelure	Black	Schwartz, ex Perry
4	Red	White pelure	Blue	Schwartz, ex Perry
5 & 6 (pair)	Red	White pelure	(None)	Frajola, ex German collection
7 & 8	?	?	Blue	Tapling Collection
9 to 13	Red	White pelure	3 Blue, 2 uncan	Philatelic Foundation

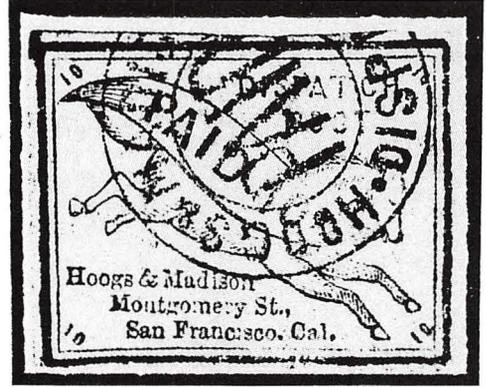


Figure 2: Hoogs & Madison adhesives, ex Perry, illustrated in Patton. Left stamp red with blue cancel, right stamp blue with black cancel. Both on white pelure.

The example on my cover is not an adhesive but an impression in black from the same cliché or electro from which the stamps were produced. It is poorly printed on a Truman & Chapman Express franked envelope and cancelled in black.

Other than Patton's description in *The Philatelist* and Nathan's statement that it is a printed label (see Christie's lot description in Figure 1), the only mention of Hoogs & Madison of which I am aware is in a clipping in the Sloane files of Coster's listing of "Dangerous Locals" in *Collector's World*, March 1879, Vol. I, No. 7, page 51 in which he warned that Hoogs & Madison stamps were being offered by "Wuesthoff, the Canal St. dealer" who was representing a "gang of scamps".

Entires with the Hoogs & Madison printed frank rarely appear on the market. Two were offered in a sale by Stampmart (Chicago) on June 5, 1957, lots 8 and 9. Two were also offered in Robert Siegel's sale of the Clifford collection of Western postal history, Jan. 1969, as lots 375 and 376. They appear to be the same covers from the Stampmart sale. The cover I acquired appeared as Lot 599 in a Costales sale of California Express

covers, Feb. 3-4, 1949. It was knocked down in less than heated bidding for \$3. I can find no record of the adhesives alone appearing at auction.

No convincing evidence has been presented that Hoogs & Madison operated a post distinctly different from the California City Letter Express Co., whose location was given on their stamp (Scott 33L1 and following) as "Hoogs & Madison's Real Estate, House Brokers & Rent Collectors, 418 Montgomery St."

The company does not appear in the "List of Expresses Known by Covers" in *Western Express*, Oct.-Nov. 1951, page 12, nor in any of the later corrections and additions. Nor is it listed among the expressses operating in San Francisco which appeared in their Jan. 1953 issue, page 5. Wiltsee does not mention it in his *The City Delivery Letter Expresses In San Francisco*, in the *Stamp Specialist White Book*, 1944.

I hope this generates a response from readers who can add to my slight knowledge of this company. For instance, could Hoogs & Madison have provided a local collecting service for Truman & Chapman? If so, do other covers exist?

Speak up, please.

SOCIETY WANT ADS

WANTED

To Buy, Sell or Trade: Philadelphia Locals and Independent Mails on cover. Steven M. Roth, Suite 800, 1233 Twentieth Street, N.W., Washington, D.C. 20036.

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I am a Private Collector seeking to buy U.S. carriers and locals. Can also trade some. James Lorin Silverberg, Silverberg & Wade, 1625 Massachusetts Avenue, NW Suite 510 Washington, D.C. 20036. (202) 332-7978.

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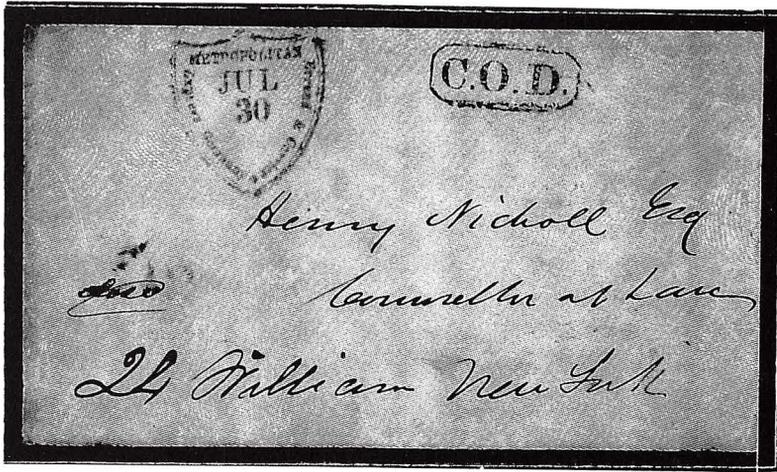
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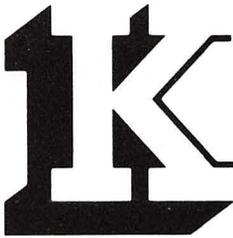
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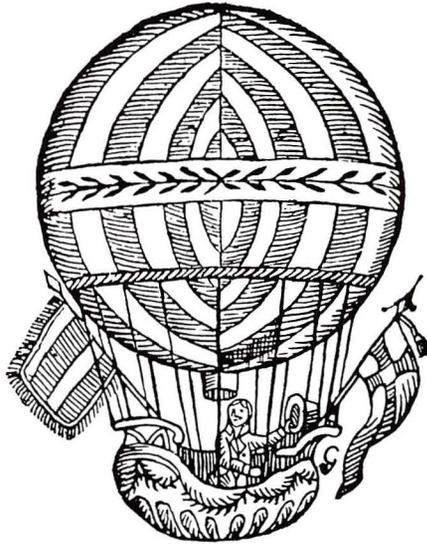
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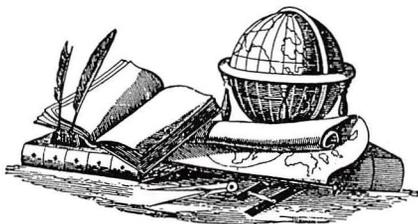
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